



Friends of Wighton
Shand Collection.
Vol. 8

Christina
Gib
Manuscript

Jimmy Shand Collection JS8. MS Music
Book, ink on paper, approx. 50 pp, inscribed
'Miss Christina Gib, Maulesden, Brechin, Nov
9th, 1836. Piano music, songs, a couple of
vocal duets and duets for unaccompanied
treble instruments.

JS8

(A7)

Miss Christina Gib.

Maulesden

Brechin. Nov⁶ 9th 1836.

Sold by
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EDIN^B

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Miss C. Gib.
Maullesden

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Handwritten:
Miss Christina Gibb
1836

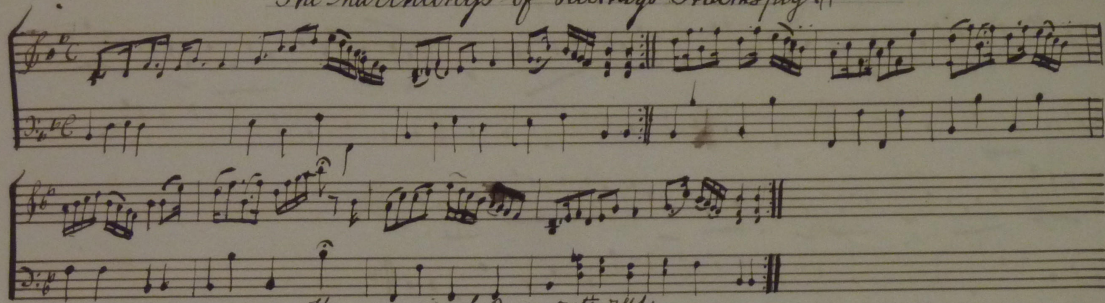
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Christina
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Miss Christina Gibb, Maulesden, Brechin, Nov
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treble instruments.

The Marchioness of Huntly's Skathey.

1



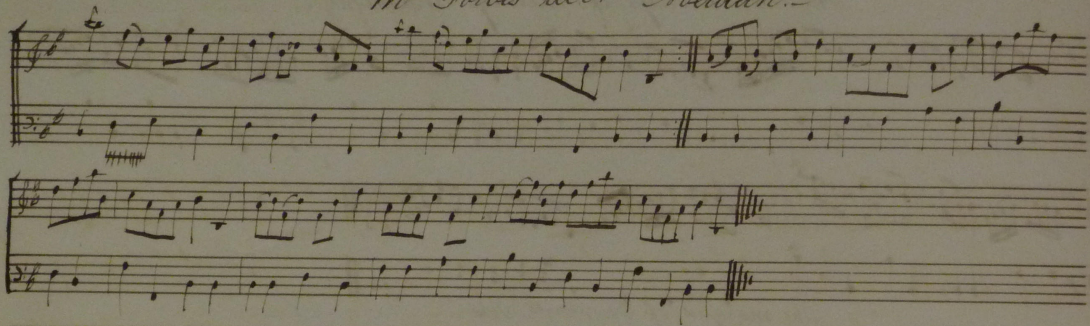
The marchioness of Downmont's reel.

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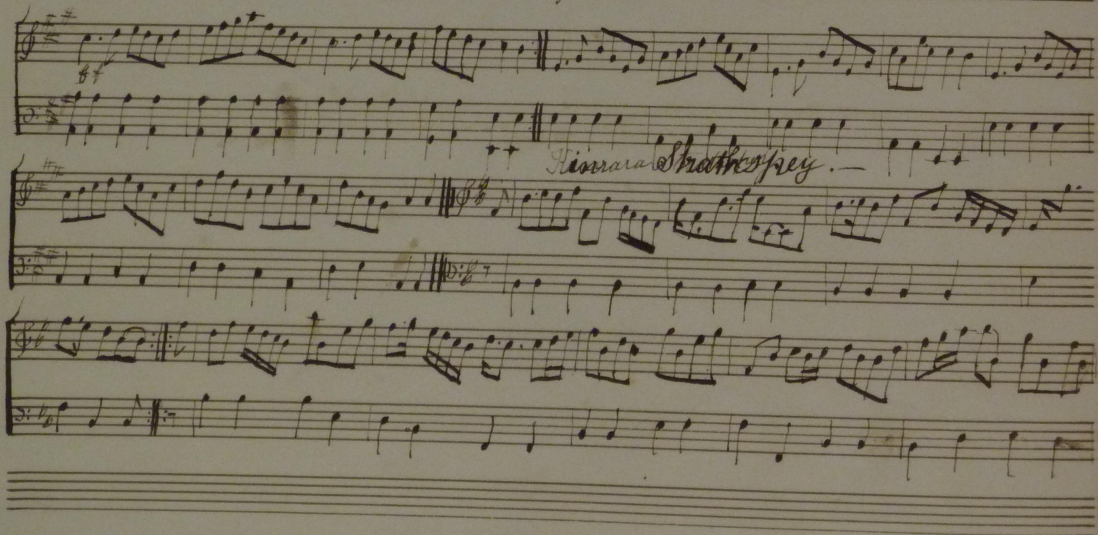
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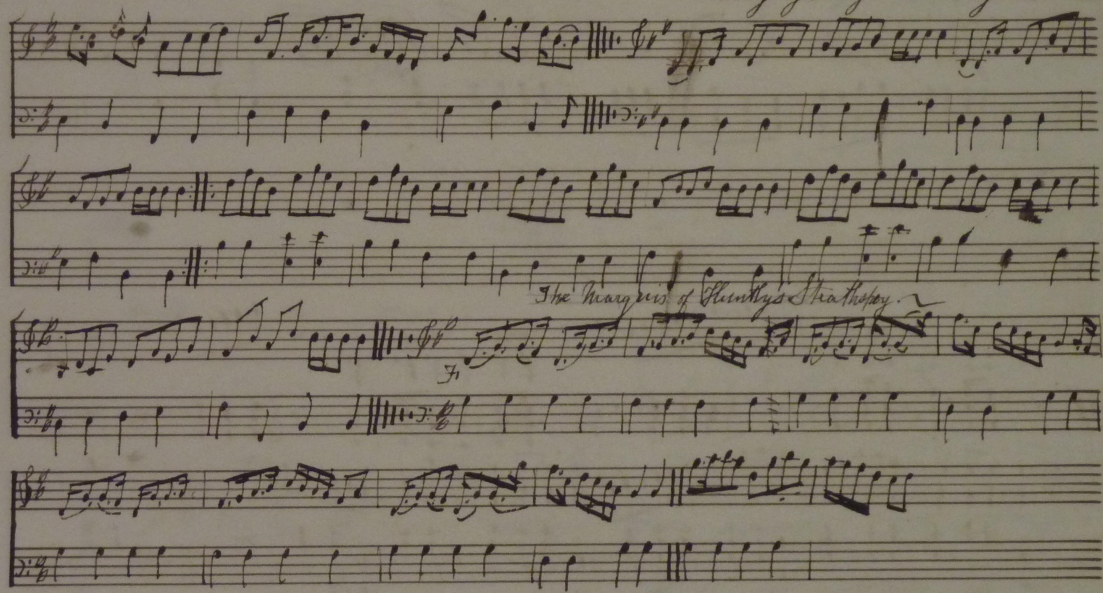
M^{rs} Forbes' reel. Aberdeen.



The Dord among the mantee mantee.



Lady Georgina Russell's reel.?



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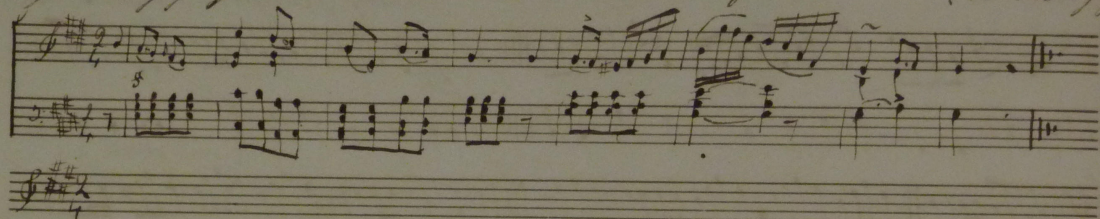
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Words by T.H. Bayly Esq^r

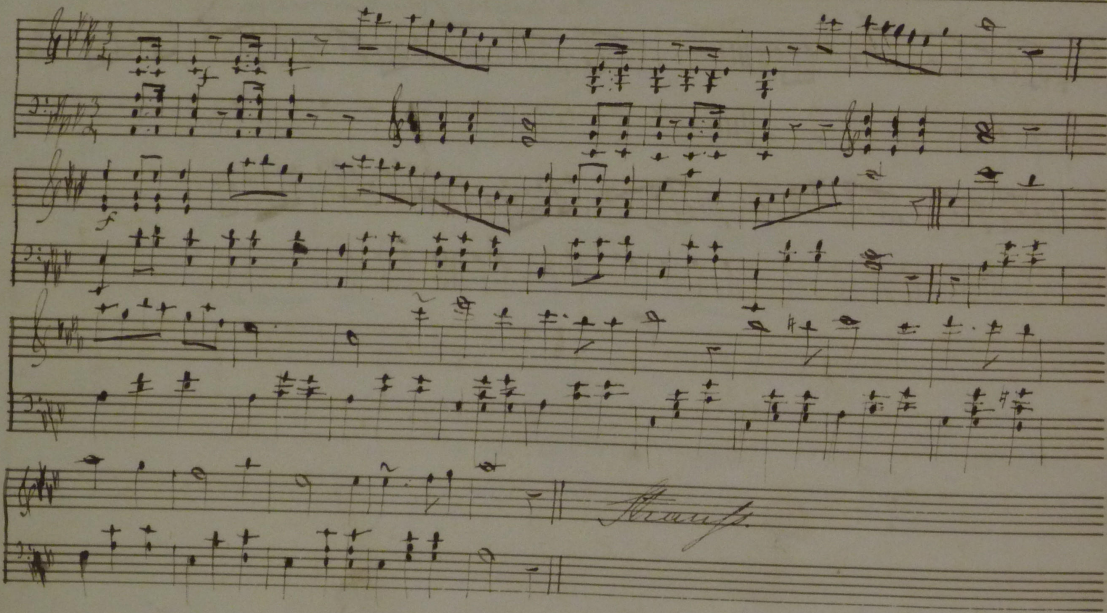
The wreath of lives.

(Music by J. P. Bayly)

Andante



False



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Jimmy Shand Collection J58. MS Music
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treble instruments."

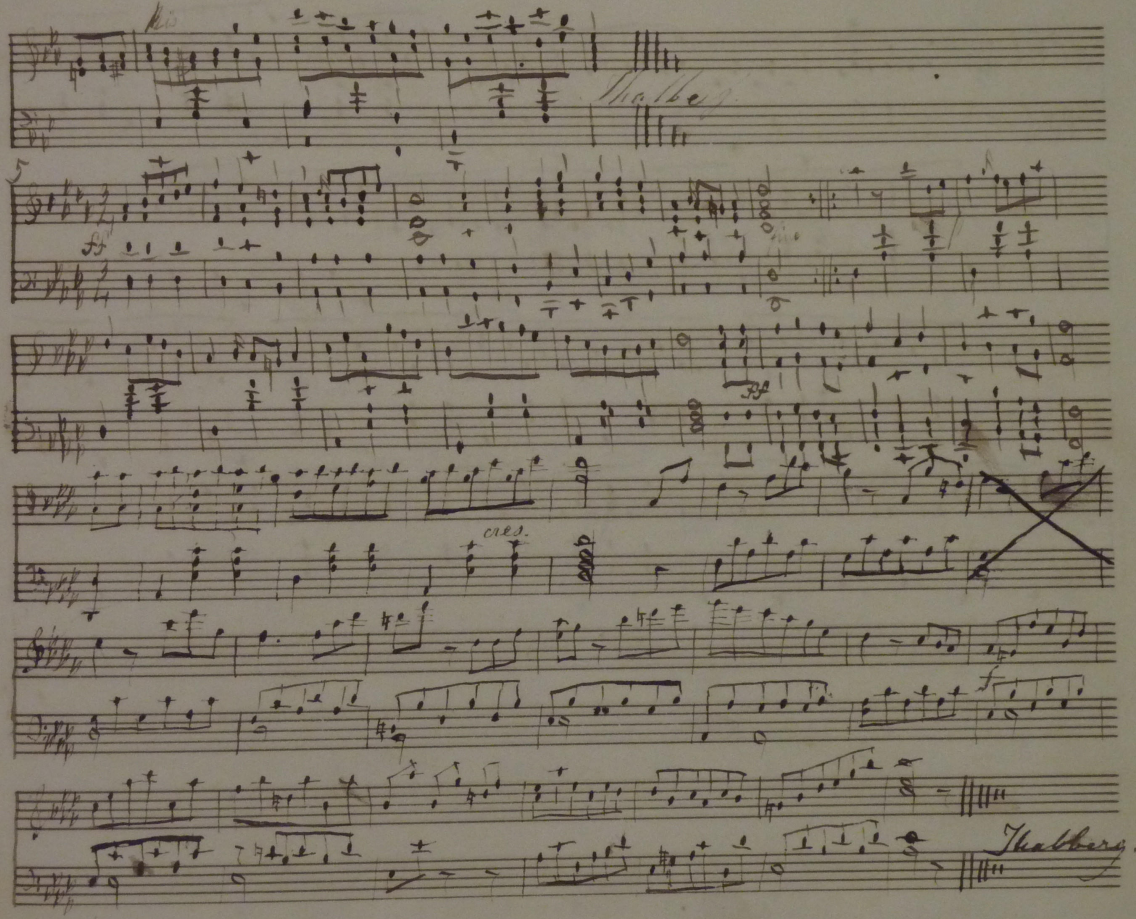
Handwritten musical score for piano and voice. The score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with many sixteenth notes. The vocal line has various notes and rests. The score includes dynamic markings such as *p legato*, *dim*, *cres*, and *f*. The handwriting is in ink on aged paper.

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Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like "pp" (pianissimo) and "p" (piano). The score is written in ink and shows signs of age, including some staining and fading. The music appears to be for a vocal duet or piano accompaniment.

Thalberg

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Valve *Brethman*

Allegro *Tener* *D.C.* *D.C.*

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Sonata 2

Haydn Op. 75

Allige Moderato

Sonata

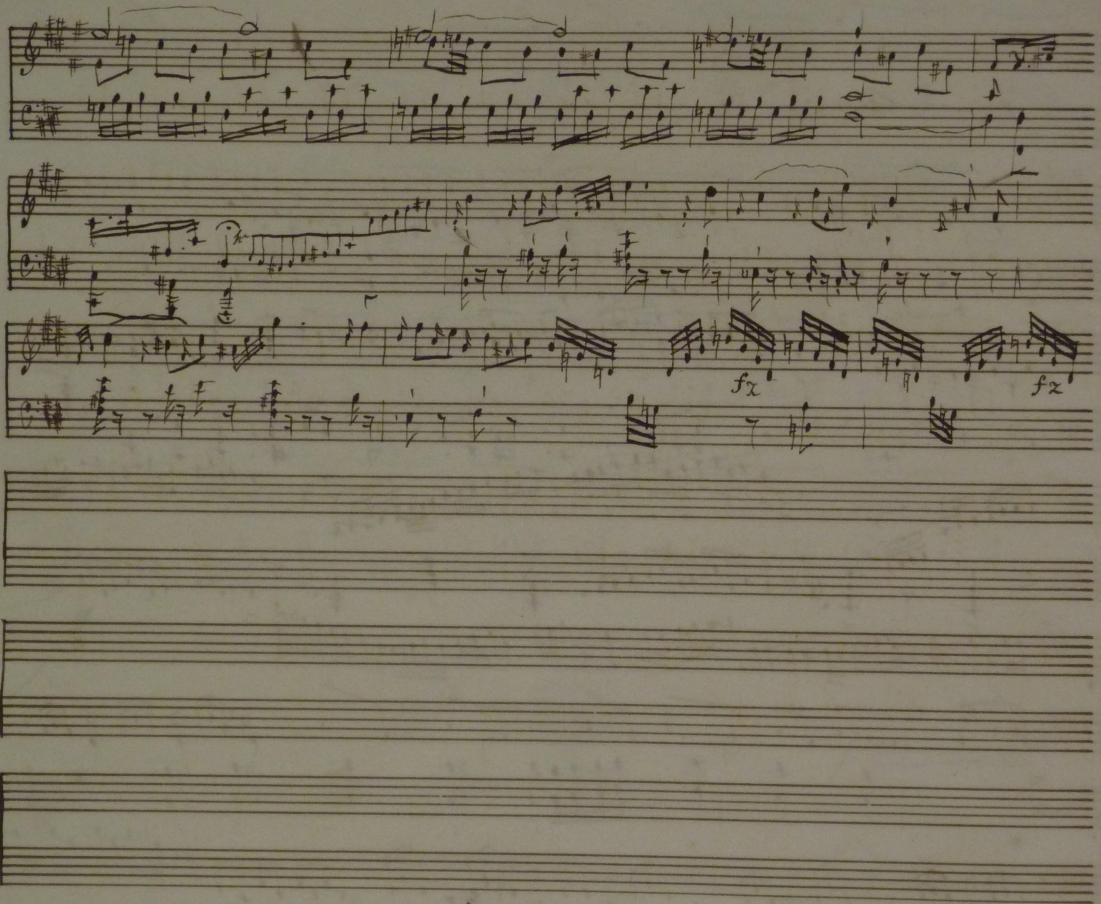
ten.

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March

Finis

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Trichsin sein Zeit - Walby

Walby

Kraus

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Shalberg

Shalberg. Shalberg. Shalberg Shalberg Shalberg
Shalberg Shalberg Shalberg Shalberg 9 Feb

<p>Friends of Wighon Shand Collection. Vol. 8</p>	<p>Christina Gile Manuscript</p>	<p>Jimmy Shand Collection JS8. MS Music Book, ink on paper, approx. 50 pp, inscribed Miss Christina Gile, Maulesden, Brechin, Nov 9th, 1836. Piano music, songs, a couple of vocal duets and duets for unaccompanied treble instruments.</p>
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con spirito

Walse

trampi.

Handwritten musical score for a waltz, featuring six systems of staves. The notation includes treble and bass clefs, notes, rests, and dynamic markings such as 'f' and 'p'. The score is written in ink on aged paper.

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(Words by F. H. Ogby Esq^r)

She wore a wreath of roses

(Music by J. P. Knight.)

Handwritten musical score for voice and piano. The score is written on five systems of staves. The key signature is two sharps (F# and C#), and the time signature is 7/8. The lyrics are written below the vocal line.

Handwritten labels on the left margin:

- Hand* (next to the first system)
- Piano* (next to the second system)
- Solo* (next to the third system)

Lyrics:

She wore a wreath of roses the night that first we met the lovely face was smiling be-neath her
curls of jet the first she held the lightn'g, her voice the joyous tone The tokens of a youthful heart were
sorrow is un-known I saw her but a moment - yet we think I see her now, With the wreath of summer

Handwritten markings:

- f* (first system)
- all.* (third system)
- trifto* (fourth system)
- me* (fourth system)

A wreath of fragrant blossoms which erst we met the wife,
 The inspiration of her features was more thoughtful than before
 And shading by her side, was one who drew, and not in vain,
 To south her, looking that still home she never might view again
 I saw her
 and once again I see that lowly bride, and now a king
 The wisdom of the sap conceals her once but when
 Under the weeds in silent solitude and then to see
 To joyful hand within his arm, and wife going the race
 I see her broken boards I get me thence with a gasp
 In the pride of youth and beauty with a gasp
 I saw her
 In the pride of youth and beauty with a gasp
 I saw her

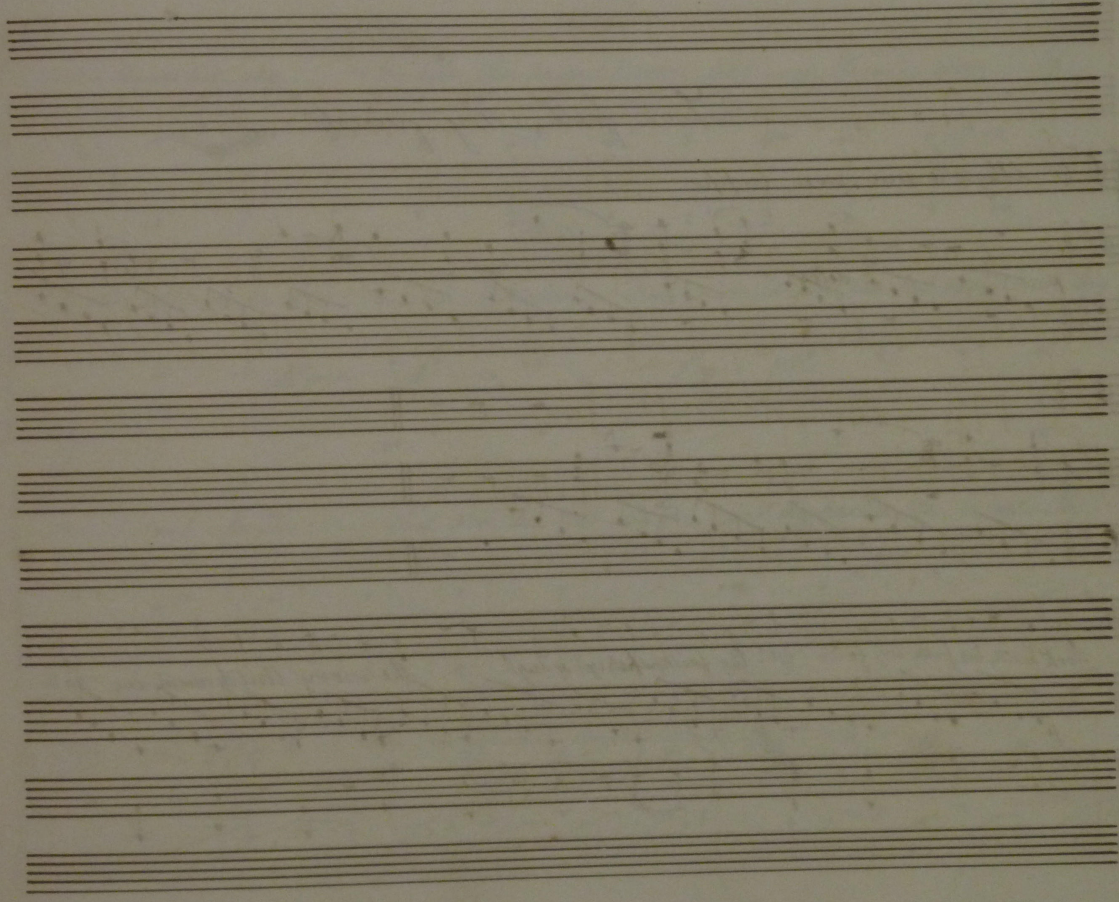
One struggle more.

1836

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Handwritten notes in the left margin, including the word "Handwritten" and other illegible text.

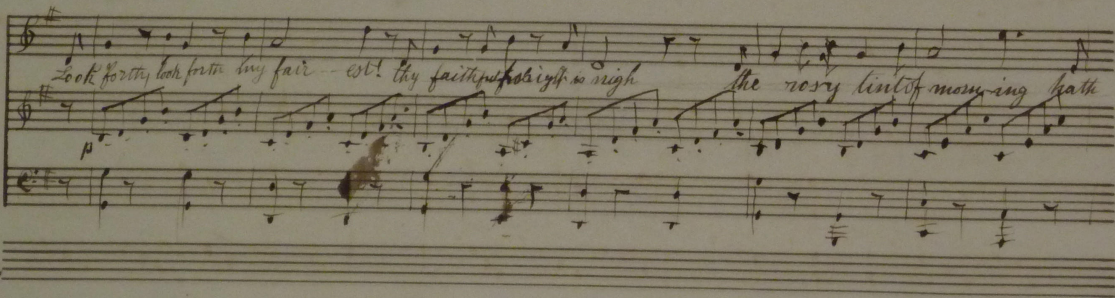
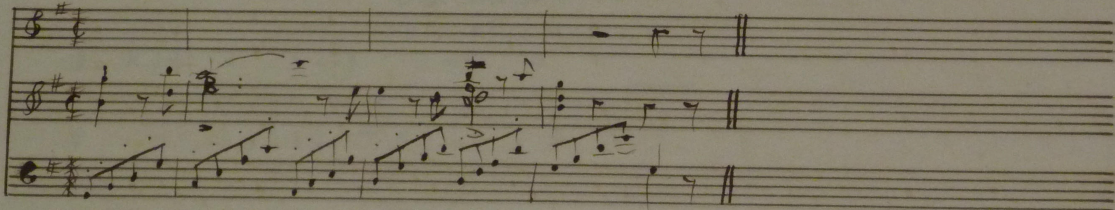
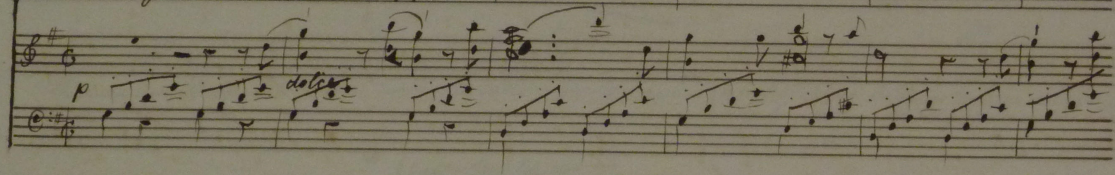
Handwritten number "1412" in the left margin.



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Look forth, My fairest!

Allegretto non troppo



deck'd the east-ern sky be-hold these fragrant flowers, that sweep the coming day; Oh!

fly the swift-ly fly those And kiss their hearts a way; *colla parte.* *pp* Thus forth, look forth my fair-est! say

hasten hark for thee; Look forth, look forth, my fair-est! my looks are life to me. Thy

looks... are life to me. are life... my looks are life... to me. *mod. lib.* *mf*

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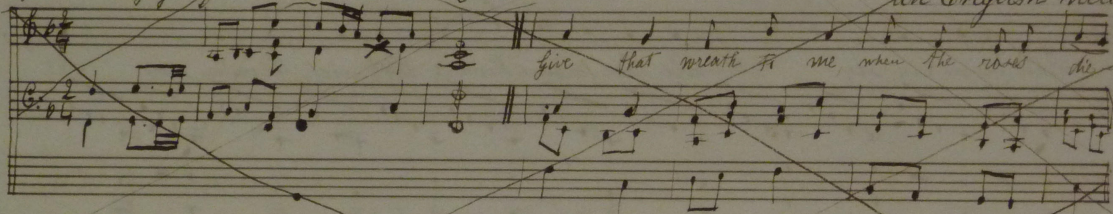
words by J. H. Badley Esq.

Give that wreath to me.

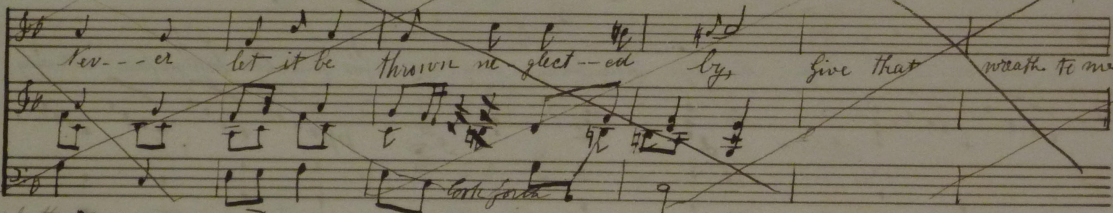
Give that wreath to me.

The music selected from
an English melody

*Allegro
Moderato
on organ.*

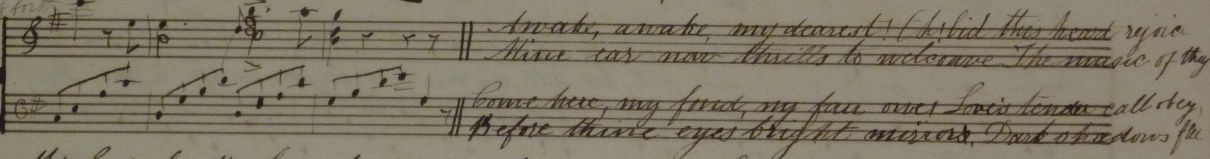


voice.

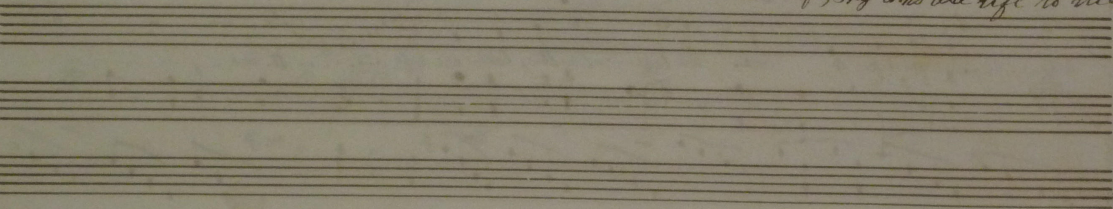


Softly

XX



voice.



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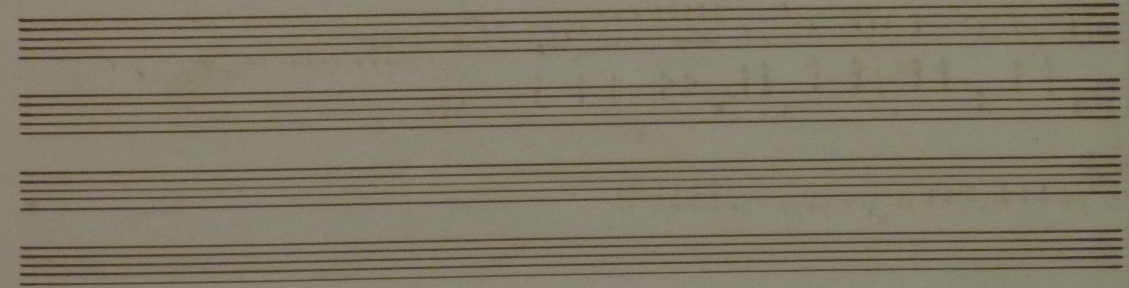
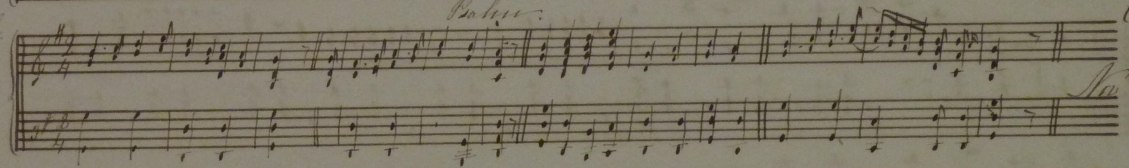
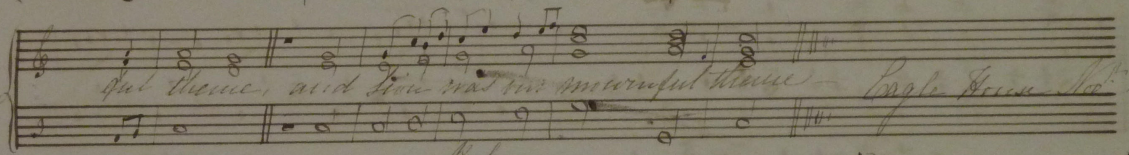
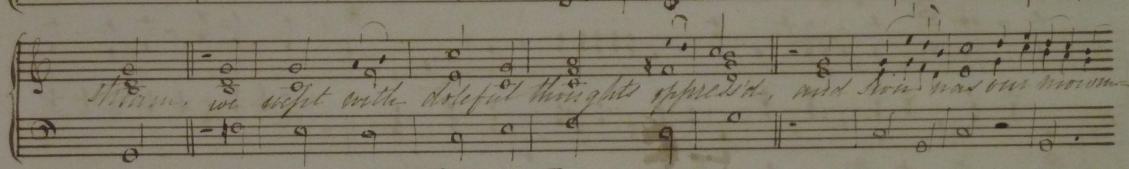
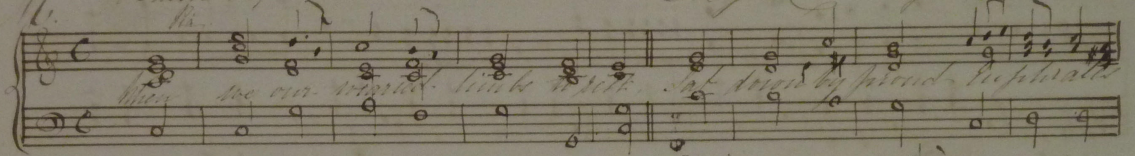
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L. 11.

Psalm 137.

Miss Clara Hymn



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Allegro

A handwritten musical score on aged paper, featuring a piano accompaniment and a vocal line. The piano part is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. The vocal line is written on a single staff with a soprano clef. The score is divided into several systems. The first system includes a tempo marking 'Allegro' in the left margin. The second system has a 'Mod.' (Moderato) marking. The third system includes a 'crescendo' marking. The fourth system includes a 'dim.' (diminuendo) marking. The score concludes with a double bar line and a key signature change to one flat (F).

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They tell me 'twixt the farmer's guest

Thomas Moore

They tell me

twixt the farmer's guest of every fair and brilliant thing, As wit like

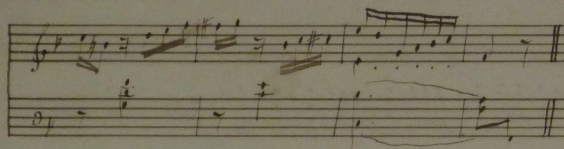
twine to wake the just, - No voice like thine to breathe the song, And some

could guess, I say thou art That thou art I are for a - part.

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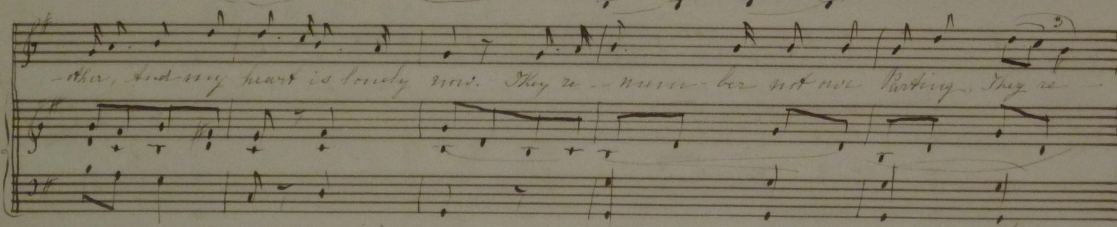
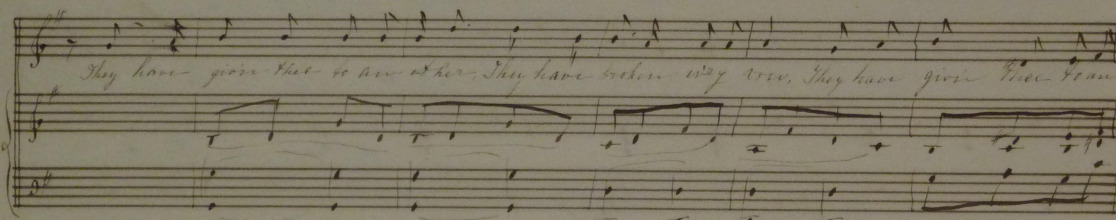
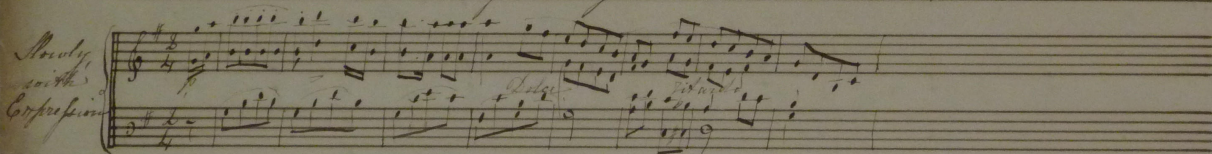
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That, Alas have different fates
With thee and me, thy life away!
Not that I wish the sad, humble pains
To fill if thou canst be light and gay!
Only because that without thee
That even himself is dark forever.

To thus turn to hate and to love,
Among the proud and gay to shine,
To deck my hair with flowers and flowers
To place their eyes upon thine?
Oh no - with true love's smiles we part
Thou hadst thy part, thou hadst the last.

They have given thee to another.



remember not our loves, they have died in one fatal hour, the burden of years.

Oh! was it well to leave me? Then couldst not so deceive me! Long and sorely

I shall grieve this lost, lost No-ah-ah!

Duet e legato

*They have given this to another
 That was mine for gentle heart,
 Had I loved thee as a brother
 Could see thee by his side,
 But I know with gold they've won thee
 And thy sweetest heart beguiled
 My sister, too, she's the first
 Oh, she never loved for a child.
 Oh! what is left to see
 Two fond hearts for ever
 Leave only a vision, never!
 Lost, lost Rosabel*

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Written by Geo. Sumner

'My Native Hills.'

Music: A. H. Bishop.

The first system of musical notation for 'My Native Hills'. It consists of a vocal line in G major, 4/4 time, and a piano accompaniment in G major, 4/4 time. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment begins with a bass clef and a key signature of one sharp (F#).

The second system of musical notation for 'My Native Hills'. It continues the vocal and piano parts from the first system. The vocal line has a treble clef and a key signature of one sharp (F#). The piano accompaniment has a bass clef and a key signature of one sharp (F#).

The third system of musical notation for 'My Native Hills'. It continues the vocal and piano parts. The vocal line has a treble clef and a key signature of one sharp (F#). The piano accompaniment has a bass clef and a key signature of one sharp (F#).

The fourth system of musical notation for 'My Native Hills'. It continues the vocal and piano parts. The vocal line has a treble clef and a key signature of one sharp (F#). The piano accompaniment has a bass clef and a key signature of one sharp (F#).

Five empty musical staves at the bottom of the page, consisting of five sets of five-line staves.

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The Old Oak Tree.

Legato

Handwritten musical score for 'The Old Oak Tree'. The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with several trills and slurs. The lower staff is in bass clef and contains a piano accompaniment with many beamed sixteenth notes. The second system also consists of two staves, continuing the melody and accompaniment. The notation is in ink on aged paper.

Need man spare that tree. Touch not a single bough; In grief it sheltered

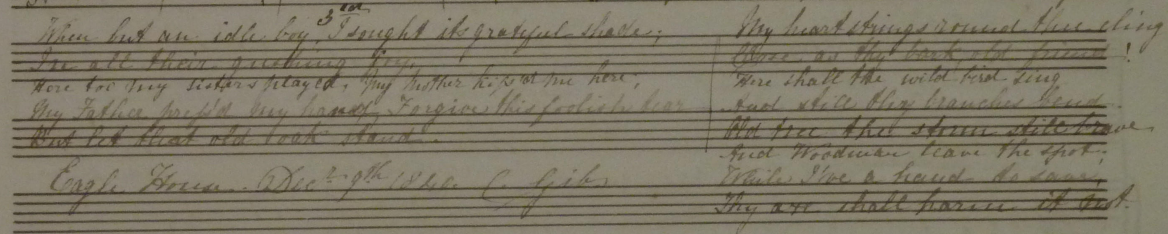
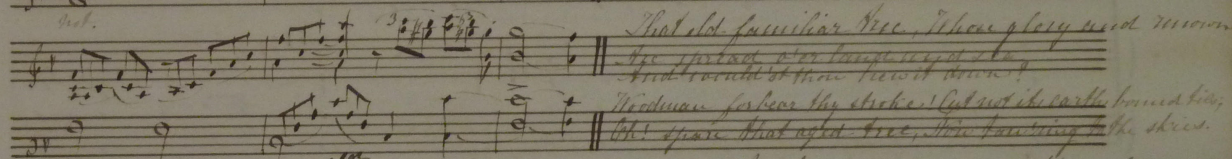
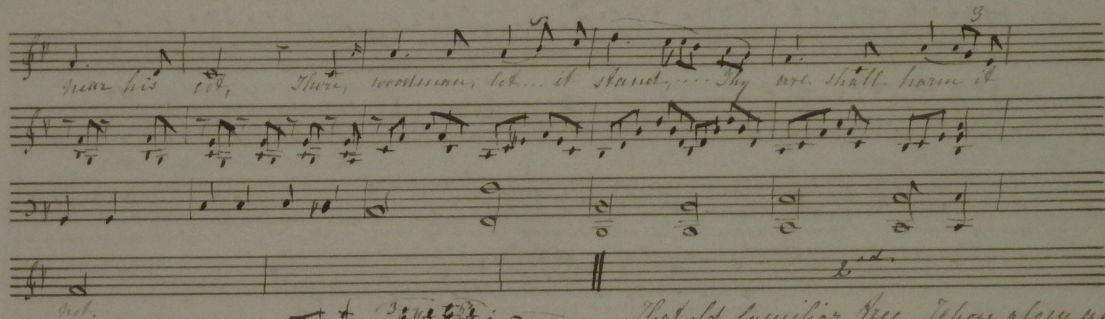
We,..... And it protect it now; Was my father's hand..... that planted it

Handwritten musical score for 'The Old Oak Tree'. The third system consists of two staves. The upper staff continues the melody from the previous system, with lyrics written below it: 'Need man spare that tree. Touch not a single bough; In grief it sheltered'. The lower staff continues the piano accompaniment. The fourth system also consists of two staves. The upper staff continues the melody with lyrics: 'We,..... And it protect it now; Was my father's hand..... that planted it'. The lower staff continues the piano accompaniment. The notation is in ink on aged paper.

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Moon beams are glancing

Composed by Miss Christina Gib

Moon beams are glancing Moon beams are glancing Along the smooth sand. And fairies are dancing

Moon beams are glancing Along the silvery sand

Fairies are dancing Link'd hand in hand In circles they wheel to the music of song of the silver hyacinths.

Fairies are dancing Link'd hand in hand In circles they wheel to the song of the sil-ver.

Friends of Wighton
Shand Collection.
Vol. 8

Christina
Gib
Manuscript

Jimmy Shand Collection 358. MS Music
Book, ink on paper, approx. 50 pp, inscribed
Miss Christina Gib, Maulesden, Brechin, Nov
9th, 1836. Piano music, songs, a couple of
vocal duets and duets for unaccompanied
treble instruments.

At over-tipp'd waves that float gently - by - a - long. In circles they wheel in circles they wheel in circles in
 it over-tipp'd waves that float gently - by a long. In circles they wheel in circles they wheel in circles in
 circles they wheel. To the queer-sical song of the silver tipped waves the silver tipped waves that float
 circles they wheel. To the queer-sical song of the silver tipped waves the silver tipped waves that float
 gently - by a long to the fainter sigh. Hear - - - rising sighs of the wind the wind in the sea shall that
 you - - - by a long to the fainter sigh. Hear - - - rising sighs of the wind the wind in the sea shall that

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all around lie Shadow are twining

all around lie

Shadow are twining Along the bright west The pale stars are shining The pale stars are shining up

Shadow are twining Along the bright west The pale stars are shining up

on the lake's breast Smelly the besperchime floats on the gale And gay sings the Fisher while

on the lake's breast Smelly the besperchime floats on the gale And gay sings the Fisher while

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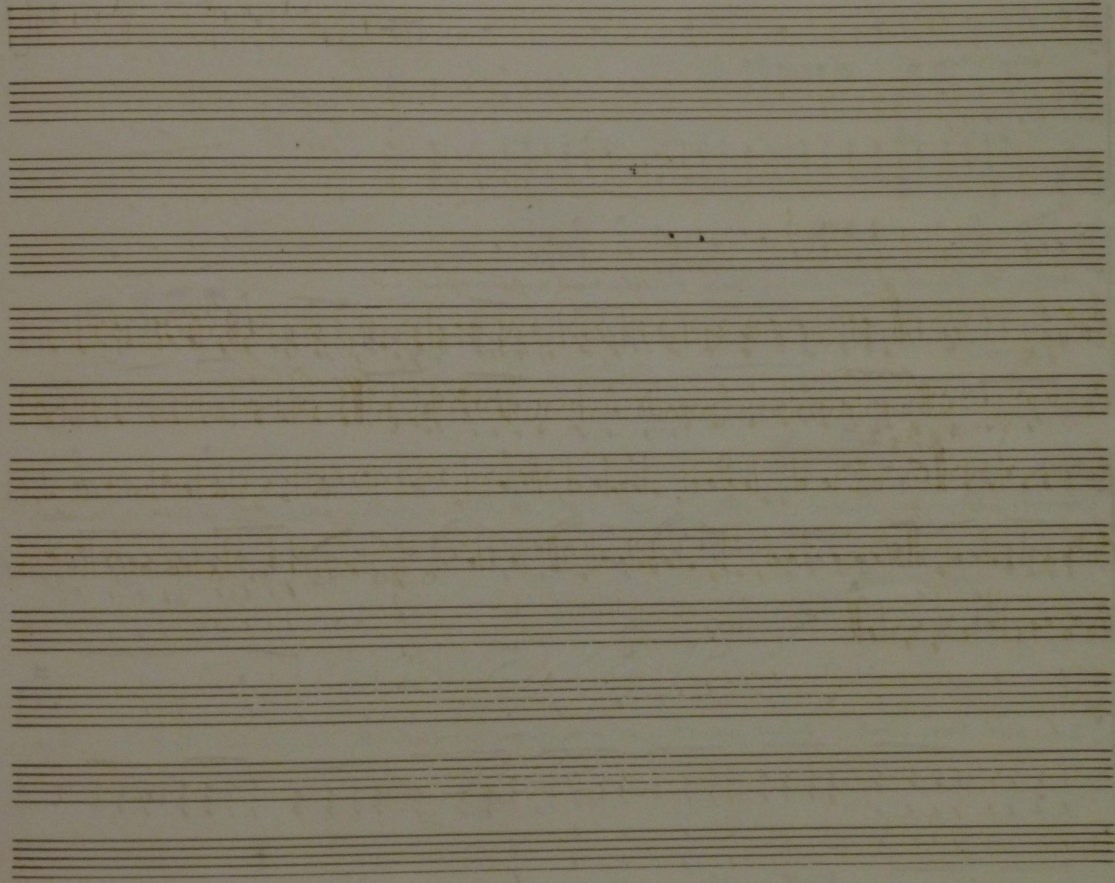
furling his sail far--ling his sail Sweetly the vesper chime floats on the gale
 furling his sail far--ling his sail Sweetly the vesper chime floats on the gale

floats on the gale and gay sings the fisher while furling his sail furling his sail far
 floats on the gale and gay sings the fisher while furling his sail furling his sail far

bright sail the white red cloth cry From the bar-- not so high and the bat And the gay with sweep
 ling his sail the white red cloth cry From the bar-- not so high and the bat And the gay with sweep

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Handwritten musical score for "The Merry Merry by" and "Ballad quadrilles". The score is written on multiple staves, with the first section titled "The Merry Merry by" and the second section titled "Ballad quadrilles". The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a cursive, handwritten style.



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The Fisherman's Song.

Miss Lightfoot

These Rocks these
 These This branch of Coral fine, These an'cients and rubies fair
 amber - all are thine! all are thine I would they were more
 rich and rare, that I might give thee all, and more, and see thee smile to take my

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Here Oh! I would add my heart be-side But that thou hadst long ago
 Come to me love! My boat shall glide - And we will search the Coasts be-fore And
 Draw my rube that on by west That we may find for thee to yield thine fire - my burning freight
 Let us together gather here and

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treble instruments.

Love - For-got thy coldness and thy pride The lights of heaven are bright above, The
 Moon is glittering, glittering on the tide The wind is low The waves a sleep I, only I, a
 wake and woe! In sea - by jasper pillars - Ye murmurs of each quarry cave Ye know my sorrows and can
 tell That I have strove how long, how late? But this, the dearest is my care, The more you

*Mother must fly him, To seek me on the plain, Or the meadow, When the
 pansy first is found, And beneath the spreading hedges many a violet docks the ground? When the
 thorn is white with hollyhock, And the fountain flows*

pp *cres*

*Tell me, if a daisy garland, Hang beside my summer bow
 'Twill be with leaves of fragrant myrtle, And each fainter earlier flower
 Must it wither, If I choose to place it there? Mother, tell me would you chide me
 If I found it would my hair? When the thorn be in*

(Gibbs Jan^y 10th 1841)

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Christina
 Gibb
 Manuscript

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 9th, 1836. Piano music, songs, a couple of
 vocal duets and duets for unaccompanied
 treble instruments.'

E. A. N. Verdi.

Cangia quel tuo rigore.

Musica. C. G.

Cangia quel tuo ri-gore All' anima mia cara non ti mostrai a va-ra
Cangia quel tuo ri-go-re All' anima mia cara non ti mostrai a va-ra

di un poco di pie-tà Mollicor quel core concedemi il tuo af-fetto
di un poco di pie-tà ^{ritornello} Mollicor quel core concedemi il tuo af-fetto

e scaccia dal tuo pet-to sì fiera crudel-tà sì fiera crudel-tà
e scaccia dal tuo pet-to sì fiera crudel-tà sì fiera crudel-tà

C. G. G.

March 26th 1846.

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I know a bank whereon the wild thyme blows.

Mr. Page

I know a bank whereon the wild thyme blows.

Mr. Page

I know a bank whereon the wild thyme blows. *where slips and the wedding ring comes I know a bank where.*

I know a bank whereon the wild thyme blows where slips and the wedding ring comes where slips and the wedding ring comes. I know a bank where.

Mr. Page

I know a bank whereon the wild thyme blows where slips and the wedding ring comes where slips and the wedding ring comes. I know a bank where.

in the wild thyme blows... the wild thyme blows. *I know a bank whereon the wild thyme blows I know a bank whereon the wild thyme blows.*

in the wild thyme blows... the wild thyme blows. *I know a bank whereon the wild thyme blows.*

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ships and the wedding o' the green When ships and the wedding o' the green, Thence a bank where the wild thyme grows the wild thyme grows.

Thence ships and the wedding o' the green Thence a bank where the wild thyme grows the wild thyme grows.

Ad Lib

Thence ships the fairy queen Thence ships the fairy queen.

Thence ships the fairy queen the fairy queen. Thence a bank where the wild thyme grows, and the wedding o' the green...

Ad Lib

Pure More

Thence a bank where the wild thyme grows, and the wedding o' the green

Canzale

Thence ships the fairy queen, Thence ships the queen of the night, all in their fair and

Handwritten musical score for a piano and vocal duet. The score is written on ten staves, with the piano accompaniment on the bottom five staves and the vocal duet on the top five staves. The lyrics are written below the vocal staves.

These slopes the fairy lanes *These slopes are lanes of the night daisies in the flowers with dance and delight.*

dance and delight *with dance and de-light* *with dance* *with de-light* *de-light*

light, with dance and delight and de-light *with dance* *with de-light* *de-light*

... and de-light with dance and de-light with dance and de-light

... and de-light with dance and de-light with dance and de-light

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Where do the Angels dwell, Mother?

Where do the Angels dwell, Mother? At home in the Arm bit skies? Do

Angels sing them to sleep Mother? and Seraphim close their Eyes? Why fear'd the men of old Mother's

see those Angels mild. I could gaze on them face to face Mother, and I'm but a little child!

When I am dead and gone Mother, I'll join Angels be. I'll come and help you to sleep Mother's

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Allegro

you have so often said this, And where you pray to your God. I'll be in my room this night, and hear it so.

And

night becom' in his seat of mercy there. And hear it all the while, out of mercy there.

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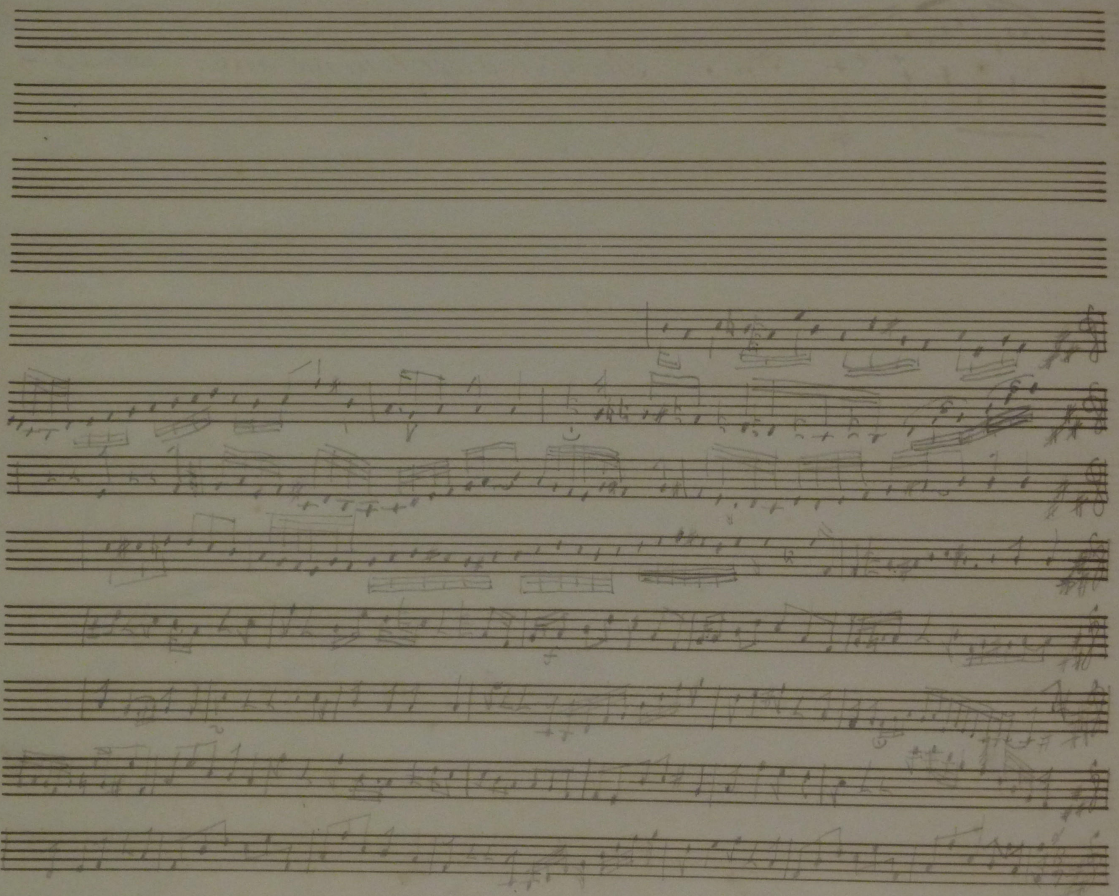
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Finis. The Girl I left behind me. C⁵. 23 = 141.

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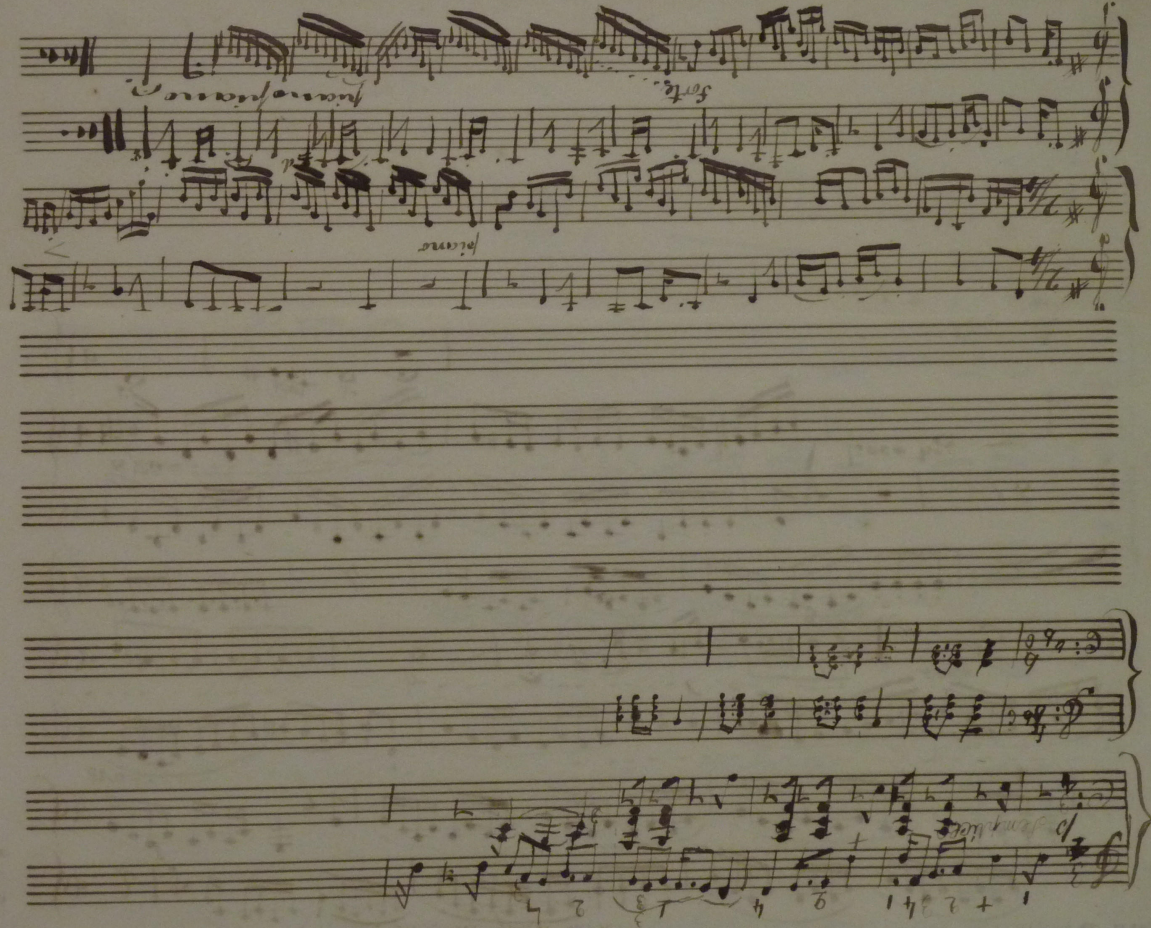
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Allegro
non
troppo

Fin la gentille lark

Pe' on an fly

Quor

Loco ho

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Allegretto
Swansea the Walls are ringing
Allegretto

The image shows a page of handwritten musical notation on aged paper. The score is written in ink and consists of ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (2/4 and 3/4), and dynamic markings like 'pizzicato' and 'Allegretto'. The handwriting is in a cursive style, and the paper shows signs of age and wear.

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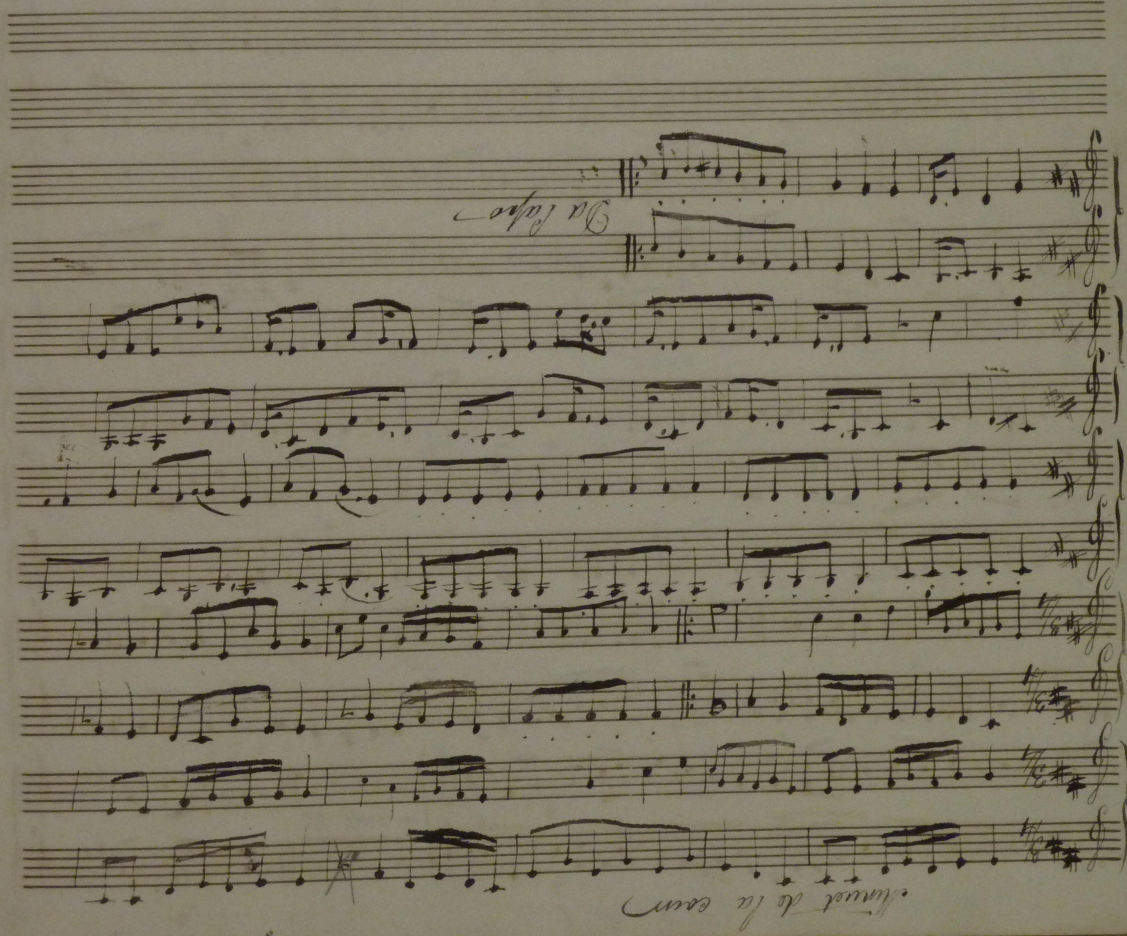
Johnnie Wally

The image shows a handwritten musical score on aged paper. The title 'Johnnie Wally' is written in cursive at the bottom. The score consists of two systems of staves. The first system has three staves: a vocal line with lyrics, a piano accompaniment line, and a treble instrument line. The second system has four staves: a vocal line, a piano accompaniment line, and two treble instrument lines. The handwriting is in ink, and the paper shows signs of age and wear.

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Handwritten musical score for a piece titled "Der bairische Hahn". The score is written on ten staves, with the first staff marked "8. Sc.". The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes dynamic markings such as "p" (piano) and "f" (forte), and articulation marks like slurs and accents. The piece concludes with a double bar line and a final chord. The title "Der bairische Hahn" is written in a cursive hand at the bottom of the page.

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The Well, a Sweetest Duet.

Miss Christina Gib

Andante

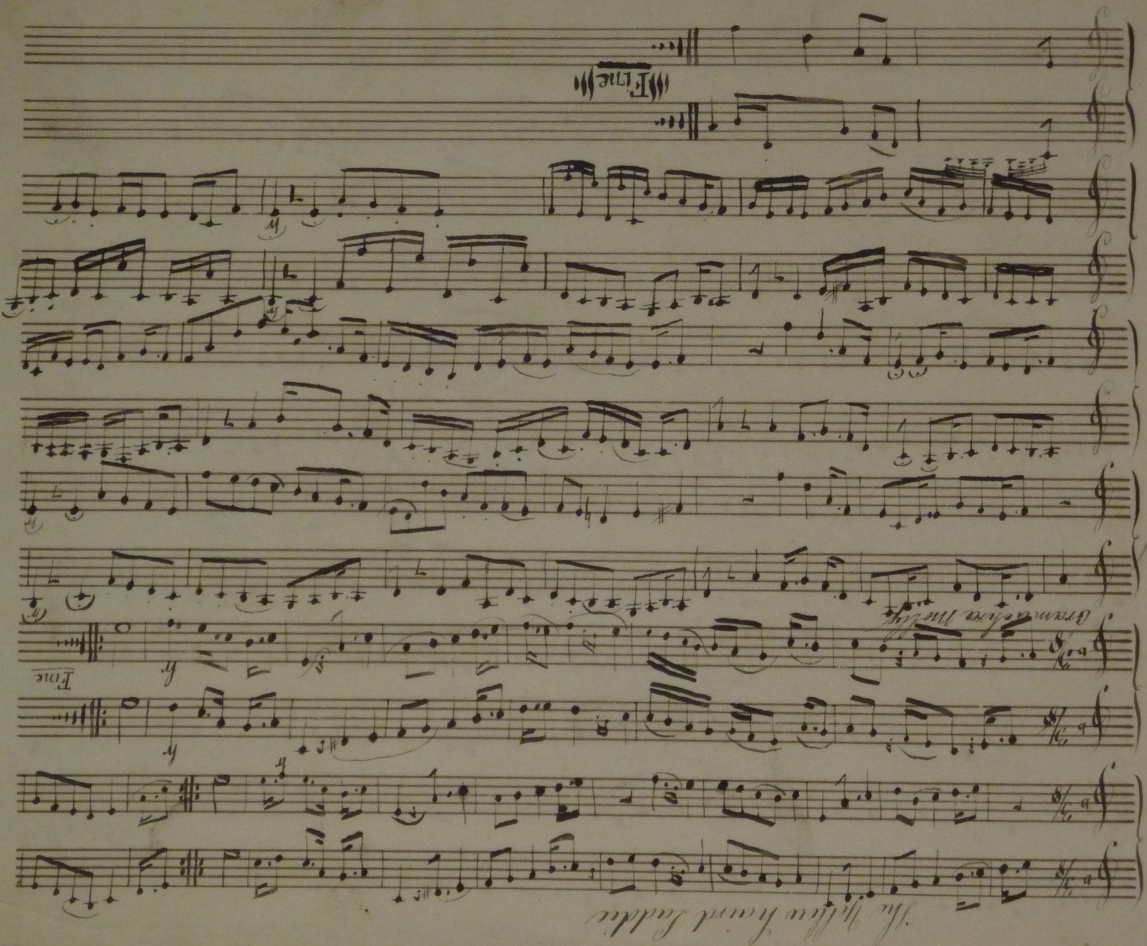
Allegro

Moderato

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My Christina Gib
Maulesden

JS8

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